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Dialogue As An Essential Element of Interdiscursivity

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Abstract: Interdiscursivity can be understood as the outcome of producers‟ choice making, dynamic negotiation and linguistic adaptation. The interpretation of interdiscursivity, on the other hand, can be better achieved by tracing the specific ways of meaning generation from the four focal points of context, structure, dynamics, and salience, while at the same time taking into account the variability of interdiscursivity. Various kinds of communicative functions are realized when the interpretation of interdiscursivity is successfully completed.

Key words: interdiscursivity, dialogue, intertextuality, ideology, stylistics, transformation of meaning

I. Introduction

The phenomenon of interdiscursivity, understood as a combination, intersection of several types of discourse that enter into textual and semantic interaction within a single text, has recently attracted the attention of both foreign and domestic researchers. In fact, interdiscursive markers are specific language signals for the introduction of elements of other types of discourse into the structure of the text, that is, “non-discursive elements”. Symbolic markers of interdiscursivity are realized in a literary and narrative text with the help of symbols. Intertextual markers form a special group of interdiscursive markers. Intertextuality in the traditional sense can be explicated in a literary and narrative text through quotations, allusions, parodies, etc.

The concepts of "interdiscourse" and "interdiscursivity" entered linguistic research relatively recently due to the growing interest in the phenomenon of discourse, so it seems logical to first turn to some aspects of the theory of discourse.

In cumulative linguistic studies, the concept of "discourse" is very ambiguous and does not have a clear and generally accepted definition that covers all cases of its use.

II. Literature review

One of the meanings of the term "discourse" is aimed at clarifying the traditional concepts of style and individual. Having grasped in this way, the term "discourse" describes the way of speaking and has definitions - what and whose discourse. At the same time, not only purely linguistic

distinctive features, stylistic features, specific topics, persuasion system, etc., but also the ideological colouring of the discourse, emanating from various social institutions, are significant. As Yu.S.Stepanov mentioned, that discourse is a special use of language to express a special mentality and a special ideology. The origins of the theory of interdiscursivity are seen in the works of the French historian, sociologist, linguist M. Foucault, whose research was continued by the scientists of the French direction of "discourse analysis" M. Pesche, P. Serio, E. Pulchinelli Orlandi. The German sociologist and literary critic J. Link, inspired by the ideas of M. Foucault, created his own concept of interdiscursivity, which is very relevant nowadays.

In Anglo-American linguistics, thanks to Z. Harris, who used the concept of discourse to designate a coherent fragment of speech in which he solved the problem of the occurrence of morphemes, he observed immediately a tendency to designate such segments with the term "discourse". In the French tradition, one of the first to use the term "discourse" was E. Benveniste, denoting by it a speech work, "which occurs every time we speak".

In passing, we note that in a number of European countries, at the initial stages of studying units larger than a single sentence, the use of the term “text” still turned out to be preferable for designating connected segments of speech. There was a similar trend in Russian linguistics. Since the 1980s, there has been a tendency to consider discourse as a complex phenomenon associated with speech as a process of using language, fixed in texts and conditioned by extralinguistic (ideological, sociocultural, historical) factors.

According to Yu.S. Stepanov, in modern linguistics the most complete definition of V.Z. Demyankov: “Discourse is an arbitrary piece of text, consisting of more than one sentence. Often, but not always, it concentrates around some basic concept, creates a general context that describes actors, objects, circumstances, times, actions, etc., determined not so much by the sequence of sentences, but by the world common to the creator of the discourse and its interpreter, which is “built” in the course of discourse deployment .... Elements of discourse: the events described, their participants, performative information and “non-events”, that is, a) the circumstances accompanying the events; b) background explaining the events; c) evaluation of the participants of the event; d) information correlating discourse with events”. In this interpretation, discourse is defined not as a "value" adequate to the text, but much wider; it includes characteristics related to different disciplines - from semiotics to communication theory, sociology, etc.

III. Analysis

The ideas of the French historian, sociologist and linguist M. Foucault, the founder of the modern Western school of discourse analysis, became an incentive and a prerequisite for further

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developments in this direction, in particular, for the German school of discursive analysis associated with the names of W. Maas, Z. Jaeger, Yu.Linka and others. It is noteworthy that discourse analysis, from M. Foucault's vantage point, which is based on a diachronic, as well as important, dynamic approach to language and takes into account the systemic aspect of its description with access to the problem of transforming previous knowledge. As it is obvious, discourse analysis is closely connected with extra linguistic factors, their consideration and reliance on them. Compare: "The description of discursive events raises the question: why do such and such statements appear here and not elsewhere? ... How to see the statement in the uniqueness of its use, how to determine the conditions for its existence, ... to designate its boundaries of connection with other statements, ... to establish ... a special kind of existence, which, is revealed in what was said and nowhere else?. Thus, the view of the statement as a discourse contributes to the reconstruction of the picture of the world (historical, political, economic, national, etc.) of native speakers, the reconstruction of the spirit of the times. According to the German linguist W. Maas, discourse expresses the corresponding linguistic formation "in relation to socially and historically determined social practice".

IV. Discussion

The concept of intertextuality, which originated in the middle of the 20th century, has become widespread, as evidenced by numerous publications in which this phenomenon has undergone a comprehensive understanding and analysis. The term "intertextuality" began to appear in research as part of the changes in the system of literary paradigms that arose in the 1960s and was recognized as "a signal word, an accompanying concept of these significant changes".

In its most general sense, the term "intertextuality" implies the presence of intertextual connections. In this sense, the first examples of intertextuality can be found already in ancient literature. Thus, Horace "considered his main servant that he was able to transport Greek songs to Roman soil...» In ancient literature, we also find the first examples of the use of a "foreign" word for the purposes of parody and polemic ("Batrachomyomachia", "Frogs" and "Clouds" by Aristophanes). Note that the works of art of antiquity - and became the most frequently cited texts in - different eras of literary development.

A great contribution to the development of the phenomenon of intertextuality was made by the scientist M.M. Bakhtin, who develops his own theory of "dialogized consciousness", the dialogic nature of the text, in relation to the genre of the novel. M. M. Bakhtin explores the dialogue in the field of the word, "in which the relations of consciousnesses are embodied in life, - the novel depicts these relations of consciousnesses, itself" is built on them ". According to the concept of M.M. Bakhtin, dialogue is an extremely broad concept: "To be means to communicate dialogically".

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Dialogue is a property of human thinking, therefore, understanding is based on dialogue, that is, “understanding itself is already dialogical”. These properties of thinking are reflected in the text. At the same time, M.M. Bakhtin emphasizes that a text can be understood in a broad sense as any coherent, symbolic complex, so that any work of art is a text, and in a narrow sense as a verbal text. At the same time, the statement, on the one hand, does not exist autonomously, it always has an addressee, that is, it presupposes understanding, and on the other hand, it is always addressed “not only to its subject, but also to former speeches about him". Accordingly, a verbal/text is connected with other texts by dialogic or semantic relations, which are revealed when comparing texts, if there is “at least some kind of semantic convergence” between them.

Developing the theory of dialogue, M.M. Bakhtin connects it with the problem of isolating and expressing the author’s statement’s point of view, or its “carrier”, “the speaking subject”. In a similar way, the principle is emphasized. The singling out of “another's word” against the background of “correlation of the given text with other texts”, since “each word of the text leads beyond its limits”. Special attention in the works of M. M. Bakhtin is paid to the relationship of one's own / "foreign" word as a sphere of interpenetration of macro- and micro-contexts of a work of art as another variation of intertextual polyvalence. According to the scientist, the dialogic relations of one's own/"alien" can create the so-called "vertical context". They are possible between not only entire cultures, literatures, linguistic styles, but also between relatively whole statements and any of its parts. Their presence can also be found in a single word. I Yu expresses a similar idea; M. Lotman: "the text does not exist on its own at all, it is inevitably included in any context".

However, modern scientists are “unanimous” in recognizing that Yulia Kristeva introduced the very term “intertextuality” only in 1967 on the basis of understanding the concept of dialogism by M.M. Bakhtin. She believes that the text can be viewed as a certain historical and cultural paradigm. As a result, Yu. Kristeva speaks of the formation of a new separate concept of the text, according to which the text is “a trans semiotic universe, a conglomerate of all semantic systems, a cultural artistic code”.

So, following M.M. Bakhtin in considering the word as a place of intersection of text planes (rather than a certain point, a stable meaning), Yu. Kristeva considers dialogism to be the principle of any utterance and indicates that a literary utterance should be considered as a dialogue of different types of writing - the writer himself, the recipient and the letter formed by a certain cultural context. The very act of the emergence of intertext is the result of reading-writing “every word” (text) is such an intersection of other words (texts) where one can read at least one more word - text”; and since the intertext structure is “not present, but developed in relation to another structure”, it is necessary to

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take into account the dynamic aspect of the intertext.

V. Conclusion

Summing up what has been said, it can be noted that M. M. Bakhtin's dialogism presupposes a "dialogue of subjects, speaking consciousness", and each statement has its own author. In Yu. Kristeva's understanding, intertext is "a place of intersection of different text planes", "a dialogue of different types of writing". The idea of the inexhaustibility of the meaning of the statement in the dialogue of M. M. Bakhtin is replaced by the idea of the obligatory inconsistency of the text and the inevitable fallacy of reading. So the dialogue turns into dissonance, into a chaotic confusion of text and context, one's own and others', different types, writing, author and reader.

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